

1915  
T49

TINSLEY

Realism in Theodor Storm's Novels

German

A. M.

1915

THE UNIVERSITY  
OF ILLINOIS  
LIBRARY

1915  
T49

The person charging this material is responsible for its return to the library from which it was withdrawn on or before the **Latest Date** stamped below.

Theft, mutilation, and underlining of books are reasons for disciplinary action and may result in dismissal from the University.

UNIVERSITY OF ILLINOIS LIBRARY AT URBANA-CHAMPAIGN

PERIODICALS ONLY  
MAY 10 1978

MAY 10 1980

BUILDING 105 MIL

APR 3 1981

APR 2 1981

UNIVERSITY OF TORONTO LIBRARIES

Digitized by the Internet Archive  
in 2013

<http://archive.org/details/realismintheodor00tins>

REALISM IN THEODOR STORM'S NOVELS

BY

RAYMER WENDELL TINSLEY

A. B. University of Kentucky, 1912

---

THESIS

Submitted in Partial Fulfillment of the Requirements for the

Degree of

MASTER OF ARTS

IN GERMAN

IN

THE GRADUATE SCHOOL

OF THE

UNIVERSITY OF ILLINOIS

1915



1915  
T49

UNIVERSITY OF ILLINOIS  
THE GRADUATE SCHOOL

June 2 1915

I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY SUPER-  
VISION BY Raymer Wendell Tinsley  
ENTITLED Realism in Theodor Storm's Novels

BE ACCEPTED AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE  
DEGREE OF Master of Arts

O. E. Lessing  
In Charge of Thesis

Julius Fischel  
Head of Department

Recommendation concurred in:\*

.....} Committee  
.....} on  
.....} Final Examination\*

\*Required for doctor's degree but not for master's.



1315  
TAG

#### TABLE OF CONTENTS

	Page -
I. Introduction	1
II. Novels of 1847 to 1873	6
III. Novels of 1873 to 1877	14
IV. Novels of 1877 to 1888	24
V. Conclusion	46

318253



## I

## INTRODUCTION

The nineteenth century was ushered in with a bloom of romanticism in the works of the Schlegels, Tieck, Novalis, and others, whose influence lasted well up toward the middle of the century. In the thirties, however, arose a realistic tendency in opposition to this romantic conception of things, as represented by the writings of Young Germany and, a little later, by the works of such writers as Otto Ludwig and Friedrich Hebbel. These men wanted to come back from the world of fancy, where fantastic imagination, longing and striving for the unattainable ideal held full sway, to reality that might still be represented artistically, yet with less of the superstitious, the weird, the imaginative, and the unreal elements. Then at the beginning of the second half of the century, the undercurrent of romanticism came to the surface again and was rather pronounced for a few years. This, in turn, was followed by the so-called modern realism, beginning in the sixties and running through some twenty years. And it is in this realistic movement in particular, this poetic realism as formulated by Otto Ludwig, that we are now interested.

There are widely different views about realism, but if we take the average, we will see that the realist means to give us a picture that is true to life and not too highly colored by romantic influences. His facts may be either real



or imaginary and his treatment may be, and should be, artistic, but the world that he sets up before us must have the semblance of reality. It is not to be simply common reality, but reality enriched by plasticity of thought and fullness of expression. It must be made clearer and more forcible than the actual world. We must see the inner relationships of the various parts to the whole; it must be reality typified and intensified by the artist. Yet common reality must not be obliterated; its multiplicity of lines and colors are to be preserved and it is to be mirrored in the ethereal medium of artistic representation. This artistic world must have the appearance of reality. It is conceived by the mind of the artist and shows more plainly than the actual world the true relationships between the objective and the subjective, and it should have a well-defined teleology. The characters that move in this world should be complete in themselves, with fixed relations to the whole. There must be coherence in all.

The action that we see must impress us as having the qualities of real life, though the scenes described, if actual events, may be selected from a much greater number and so arranged and combined as to meet the requirements of the writer. Time and space are mere framework for the action, which comes from the heart of the material. The scene is, therefore, inner, subjective, and passion and conscience work in accordance with the law of causality in reasoning and thinking man. All merely accidental circumstances are excluded and only the important is treated. The highest artistic action involves



the idea, the soul, of the material, which rises above the mere body and glorifies it. It is not the outward form about which we are seriously concerned, but the inner play of the feelings that moves steadily onward toward a fixed goal; and the excellence of the work consists in the proper selection and arrangement of the objective material in accordance with the demands of the subjective and so as to satisfy the higher motive of the whole.

Since the sphere of the action is inner, the tragedy - when such is the result - is one of conscious passion and reflection. There is reason in the fate of the hero. His failure is not accidental, but is grounded on a particular guilt that arises from his own character and situation. His character is the result of several things that combine to shape his destiny: his innate nature, the situation in which he is moving, his rank or station in life - and the effect of all these contributing elements is intensified by custom and the times. He cannot fail without some cause. The tragic necessity must be in the hero himself and not merely in a tragic situation.

The roles of the poetic realist are typical men. They are fixed ideals that correspond to actual life, and they act as real men. They always speak for themselves, from their convictions and experiences. The author does not dare impose upon them his own thoughts and opinions, for they are free agents and beyond his control. He simply submits them to us and asks us to regard them as individuals that are moving in a world as complete, as many-sided, as ours. They are to be



judged by their words and actions, as men about us are judged. There must also be represented in the work itself a moral judgement that intimately affects the lives of the characters and this must be perceptibly presented by the realist. The main idea, once formed and properly developed, works out the soul of the material, and we feel that the result is sure and inevitable.

The realist may portray all phases of life. What distinguishes his field from that of the later naturalist is the difference in method of treatment and the varying extent to which things other than fact are excluded. While realism purports to paint pictures that are life-like and real, naturalism goes a step further and claims to show us living scenes from actual life, and, while realism usually shows the bright side as well as the dark, naturalism treats of common reality, sometimes with sordid and mean details and hopeless pessimism that, instead of being real, pervert reality - which criticism may be more properly brought against the naturalism of the French school, however, than against that of the German. In fact, no sharp line of distinction can be drawn between realism and naturalism. They are simply two degrees of manifestation of the same general tendency. The realist may be regarded, though, as one who studies nature and reality from the standpoint of the philosopher and who gives us vivid, life-like pictures, but with his own interpretations - with nature somewhat idealized; while the naturalist intends to be a cold precise investigator for truth.



that considers his work as a science.

Otto Ludwig, the theorist of poetic realism, characterizes the work of the naturalist, the idealist, and the realist in the following way:

"The naturalist calls true that which is historic, i. e., what is believed to have happened; the idealist, that which never happens, but, as he thinks, should always happen; the realist, that which always happens. The naturalist holds himself to the historical, the idealist to the common ideal, the realist to the type. The naturalist sees in history purely separate cases, - and he makes them still more individual; the idealist approximates the people and action of a story, the common ideal of completeness; the realist grasps in history the typical story of the characters, that which they experience and must experience. " (1.



## II

### NOVELS OF 1847 TO 1873

Theodor Storm produced his first short story, or sketch, in 1847 at the age of thirty years, and in each of most of the remaining forty-one years of his life one or more stories or novels came from his pen. It is not within the field of this discussion to consider all of these stories that may be termed realistic, but only to point out a few that are typical of the author's work in the different stages of its development, as concerns realism, and by the study of some of these types to determine the extent and method of his realism.

In a letter of August 8, 1867, to Brinkmann, Storm makes the following statement concerning his work as a lyric and prose writer:

" I know indeed that it is in my lyric that I can put my trust. But my prose also is an original product of the same nature,<sup>and</sup> if not so high, yet still to be valued. Such stories as 'Immensee,' 'Im Schloss,' 'Auf der Universität,' 'Späte Rosen,' etc., no one but me can write. These novels are throughout quite realistically stamped and at the same time are



carried forward in the entire execution through a desire for the presentation of the beautiful and the ideal." (1.

As this was written long before some of his greatest masterpieces had been produced and while his prose was still in the process of developing, it must, therefore, not be given too much weight in judging his writings as a whole. Storm was undoubtedly right in valuing his lyrics highly, and in attributing to his prose works a lyric element, but we doubt whether he had at this time the conception of realism that he must have had in his later years. Yet we will agree with him that the stories mentioned, as well as many others of about the same dates, show strongly realistic elements. Most of those of his earlier years, however, are written in a reminiscent, melancholy mood and contain a truly lyric strain throughout. They are stories of disappointed love and life-long waiting for the absent loved one, but we find in them only a gentle spirit of resignation and longing for the days that are past. Yet with all this lyric nature and the frequent romantic longing, they have, nevertheless, a charm and force of theme and treatment that create an impression of life and reality. Storm was ever a close observer of the life and conditions about him, and he knew his native heath and

---

1.) Gertrude Storm: Theodor Storm, Ein Bild seines Lebens, II., 49.



North Sea coast. He had a sympathetic understanding of these Low German environs and a great and enduring love for his home country and its earnest people. "The gray city by the sea" ever held for him a charm that even years of separation from it could not diminish. With this intimate knowledge of Schleswig-Holstein and his constant association with the people, his mind became a wonderful storehouse for innumerable stories from the life of the people and for vivid pictures of the landscape that on the cold, stormy North Sea coast is so much of the time gloomy and bleak and dreary. But just this bleakness, this loneliness of the heath, held a powerful fascination for Storm, and in many of his stories we find actual scenes described with quite a degree of faithfulness.

For the plots, and for single scenes, Storm drew very largely upon this fund of knowledge that he had of the family histories, personal anecdotes, and observations of his fellow townsmen in Husum and of the inhabitants of neighboring towns. His own experiences also enter largely into the threads that go to make up his stories. In "Immensee" (1849), for example, the scene in which Reinhard sees the white water lily far out in the water of the lake, floating there in the moonlight and in which he swims out in an effort to secure the wonderful flower - this highly romantic scene, where the lily is symbolic for the unattainable love of Reinhard, was taken from an incident of his own experience. One night, on a trip with a party of friends, Storm was unable to sleep; so he went out on the river, where he discovered a white water lily and made



every effort to pluck it but failed. He even entered the water to secure it, but became so entangled in the long roots of the plants that he had to give up the attempt. (1. We find an almost litteral description of this in the scene mentioned above, and yet we cannot fail to note the similarity here to the scene in Novalis' Heinrich von Ofterdingen in which Heinrich, filled with an indefinable longing, bathes in the wonderful lake and discovers the "blue flower." Storm was undoubtedly influenced by this scene. The whole love affair in the novel is based on the author's brief love for Bertha von Buchau, which theme is also made use of in "Von Jenseits des Meeres." (2. And we believe that when Reinhard is collecting folksongs Storm is representing himself. Also the scene in the Rathskeller has a touch that is realistic, yet linked with romanticism, where Reinhard catches the look of sadness in the eyes of the fair young zither-player and half divines the tragedy of her life disclosed in her song:

"Heute, nur heute  
Bin ich so schön;  
Morgen, ach morgen  
Muss alles vergehn!

---

1.) Gertrude Storm, I., 137.

2.) Ibid, I., 157.



Nur diese Stunde  
 Bist du noch mein;  
 Sterben, ach sterben  
 Soll ich allein." (1.

All of this shows, too, the lyric element on which Storm based his early reputation.

In "Späte Rosen" (1859), we see his first truly psychological, or problem, novel, where the husband is so absorbed in his daily life that he sees only the physical beauty of his wife. Only after years does the realization of her spiritual beauty come to him. This problem is presented here by Storm very clearly and naturally.

In "Auf der Universität" (1862), the social conflict is indicated. Lene Beauregard, the daughter of a tailor, sees something of the life of the higher classes and is unconsciously drawn toward it, but the limitations of her station are for her insurmountable and she realizes, but only when it is too late, what her own station holds for her. For many of the scenes in the story, Storm has undoubtedly drawn upon his boyhood and university experiences, though he himself says that all the characters except Lene are pure fiction. (2. Some of these scenes seemed to Theodor Fontane to bear a resemblance to those of Dickens' David Copperfield, but Storm

---

1.) Theodor Storm, Sämtliche Werke, I., 14.

2.) Gertrude Storm, II., 81.



denied that there was any connection other than perhaps a chance similarity. (1.

We meet with some quite realistic portrayal, as, for example, the scene of the dancing lesson, where the young tailor's daughter is received with coolness on the part of the other girls, and the skating party on the mill pond. One of the best and most real pictures of the landscape and the lonely heath that we find in all Storm's writings is that occurring in "Im Schlossgarten." The student dance in the forest pavilion was to Storm the highest stage in the novel, from an artistic standpoint, (2. and this is certainly a powerful and real scene.

Many of Storm's earlier stories are realistic in that the plots are drawn wholly or in part from his own observations and experiences, or from the history of some family known to him, and in that they give us intimate views into the lives of the characters; yet the lyric element is ever present, and quite frequently the romantic as well.

One of these little stories that shows the mood and situation so well and that is taken from life is his first sketch, "Marthe und ihre Uhr" (1847), which is drawn from the personal reminiscences of his friend Christine Brink. (3. Storm writes to Keller, February 27, 1878, that "Im

---

1.) Gertrude Storm, II., 80 ff.

2.) Ibid, II., 82.

3.) Ibid, I., 158.



"Sonnenschein" (1854) is one of his few stories that is a faithful reproduction of exact facts. (1. Here he goes back to the lives of his grandfathers and grand aunts and gives us an intimate acquaintance with them, though his mother writes him that he has perhaps idealized the character of Fränzchen. (2. This story shows to some extent the transition to the later conflict and problem novel.

A story of the Heiligenstadt period, "Veronika" (1861), shows Storm's ability to go outside his native province for the scene of his action, though even here he is not free from the influence of his beloved Schleswig-Holstein. In the chapter "In der Mühle," he describes the estate of an uncle in Westermühlen, which lies ~~not~~ far from Husum. (3. Otherwise the scene is free from direct home influences. The story was taken from his observations as a judge. (4. Paul Schütze says that the description of the Easter procession and that of the confessional in Lambertuskirche are very good. (5. The story, like "Späte Rosen" and several others, deals with conjugal relations.

"Eine Malerarbeit" (1867), of which the little misshapen

---

- 1.) Albert Köster: Der Briefwechsel zwischen Theodor Storm und Gottfried Keller, 26.
- 2.) Gertrude Storm, II., 23.
- 3.) Hans Eichentopf: Theodor Storms Erzählungskunst, 26.
- 4.) Gertrude Storm, II., 77.
- 5.) Paul Schütze: Theodor Storm, Sein Leben und Seine Dichtung, 161



artist is the central figure, points to the works of Storm's later years. The artist, whose original was the artist Sunde, who spent several weeks of the summer of 1857 in Heiligenstadt, fights a vain struggle against his physical defects. (1. According to Alfred Biese, the truly tragic character for Storm is one who suffers for the guilt of the community, the race, the age, his rank and station in life, or the guilt of inheritance - the invincible limitations; whoever struggles under such conditions is the truly tragic hero. So, in the character that is here presented with such understanding and appreciation, we have an indication of what Storm's tragedy will be like.

1.) Gertrude Storm, II., 92.



### III

#### NOVELS OF 1873 TO 1877

Various classifications of Storm's novels are possible, but none, however, could be arbitrary. For our purpose, we choose to separate them into two groups with what might be termed an intermediate stage of transition. As has been indicated in the second chapter, this grouping is not strictly chronological but simply made in accordance with the varying character of the problem treated. We have tried to show the nature of the earlier problem by the types we have mentioned, and now we want to consider a few examples of what, as already suggested, might be regarded as a transition from the group of pictures of reminiscent, melancholy moods and stories of unrequited love to the group of gruesome tragedies in which the harsher, severer problems of life furnish the motives.

The causes that led to this change in problem and manner of treatment are naturally somewhat complex, but we think one or two important points may be fixed. First, it is to be expected that Storm's experiences and field of observation should become wider and his character develop with years, which would in part account for the different view of life. Also the years of his enforced absence from his beloved North country and the "gray city by the sea" (1853-64), for which he never ceased to long with a wistful sadness and sometimes a severe disappointment at his fate and that of his country,



often filled him with thoughts that were sterner and more vitally connected with the problems of the day; and the effect of the loss in 1865 of his wife Constance, who had been so sympathetic and so loving a companion to him and so fond a mother to his children, cannot be estimated.

In "Viola Tricolor" (1873) he handles the absorbing problem of the second wife and step-mother, which his own marriage to Dorethea Jensen called up before him. And how powerful is this story! how intense the interest from the wonderfully clear picture of the little girl, as she steals through the big, silent house with the single rose, taken from the flowers that are to welcome her new mamma, to adorn with it the maidenly picture of her real mother, to the beauty of the closing scene between husband and wife, where the merry voices of the children at play below announces to them that "the happy future of the house takes its entrance into the garden of the past!" (1.

In many ways the problem is made very real and is ever present throughout the action. At the arrival of the professor and his young wife at their home, the father notices that Agnes has concealed herself behind the old servant, and when, a little later, he goes to seek her to take her to his wife, he finds her standing outside, alone and as if lost. Also the child's refusal to call the young wife mother very clearly foreshadows the coming struggle.



"' I could very easily say mamma,' said Agnes.

"The young woman threw a quick glance at her and fastened her dark eyes on the still darker ones of the child. 'Mamma; but not mother?' she asked.

"'My mother is dead,' said Nesi softly.

"In involuntary emotion the hands of the young woman pushed the child away; but she immediately drew her heartily to her breast again." (1.

At the young wife's first sight of the wonderfully beautiful picture of the child's mother in the study of the professor, her powerful emotions are realistically disclosed, and the struggle that the husband now has to fight is soon indicated as he sees his wife look on unsmilingly at the innocent play of Agnes and thinks:

"' If it were only mother!'" (2.

Again as the young wife and her husband return from the concert and find Agnes still awake and waiting for them, the problem of each is visible, for the wife had anticipated a happy hour alone with her husband and he saw her disappointment.

1.) Storm, III., 51. 2.) Ibid, III., 53.



Thus things run on until finally the saving element comes into their lives in the birth of a child.

Throughout this little novel Storm presents very vividly and in a realistic manner the salient points in the development of the inner problem, and only those scenes that are necessary find a place. Storm's gentle, lyric strain runs through the story, and a certain romantic element, too, is represented by the influence <sup>that</sup> of the dead wife's picture and the silent, closed garden, in which she had spent so many happy moments, exert in the lives of the living. But the struggles and suffering of the living wife, as she fights to win her husband from the memories of the dead, are very realistically visualized before us. Paul Schütze says that the finest charm of the story lies in the fact that, contrary to the general custom, it is here the step-mother that suffers most deeply. He adds that Kuh had rightly remarked that this poetic idea had waited, so to speak, for Storm and that the author himself had recognized his fitness to give expression to such an idea. (1.

Storm's love for children and his close observation of them in their various moods is shown in "Pole Poppenspäler" (1873-4). This story was written with the express purpose of producing something that the youth as well as older people would be able to understand and appreciate. In the "Nachwort" to the story, in which Storm tells of having been requested

---

1.) Schütze, 183 ff.



to write something for the first issue of the "Deutsche Jugend" and in which he discusses the difficulty of writing juvenile fiction, we find the following formula:

"'If you wish to write for young people' - in this paradox it formulated itself for me - 'then you must not write for the youth! - For it is inartistic to turn the treatment of a material one way or another, even when you think of the tall Peter or the little Hans as your audience.'

"But through this manner of observation the great world of the material is restricted to only one small sphere. For that means to find a material that, though it is not concerned about the future public and is only treated in accordance with its inner demands, yet is as well suited to the mature man as for the understanding and interest of youth." (1.

The readiness of the young Paul to turn away from his books and his interest in the puppets of the old puppet-player are quite naturally and vividly portrayed. The mild interest of the two children in each other at first and their growing friendship are also within the field of realistic des-

1.) Storm, IV., 99.



cription. The disturbance of the two at the broken puppet and the sturdy manhood of the boy in trying to protect the girl suffice to make the incident a living fact in the reader's mind.

Years later, when Paul has lost his parents and is still lingering in foreign parts preparing to return to take charge of the business left by his father, he is one day standing by a window looking out into the streets. His thoughts go back to his home and an intangible, romantic longing for that which is passed is expressed. In the midst of this reverie he sees the prison-keeper force a very much agitated young woman from the prison door. Soon he finds her to be his childhood friend. Then follows a realistic explanation of the poverty and ill-success of the old puppet-player and his daughter and his arrest for a supposed theft.

After the marriage of Paul and Lisei, when Father Tendler - as he is called - no longer has to continue his work, we are given a pathetic picture of the old man in his restless dissatisfaction with such enforced inactivity. His faith in his strength and ability to still entertain with his show and the failure of his now childish efforts add a slight touch of tragedy to the story and make it very real. In fact, the whole account lives before us in all its simplicity and earnestness.

The story that we will now consider, "Aquis submersus" (1875-6), shows more strongly than any preceding one the



transition to the later tragedies, and here we already meet with gripping tragedy. This story is one of the chronicle novels and is the masterpiece of the five of this nature that Storm wrote. It is narrated in the first person, and by this means the incidents from the seventeenth century stand out before us in all the life and vigor of present-day happenings.

Storm relates the following as the origin of the story:

In the old church of Dreeldorf, not far from Husum, was a painting that represented a preacher and his wife, and on either side of them was a picture, one of an elderly young lady and the other of a boy of about six years old. Under the latter picture was the inscription, "Incuria servi aquis submersus." There was also a picture of the dead boy in the church with a carnation in his hand. Years later Storm found a yellow, old manuscript that <sup>gave</sup> the story explaining the pictures. (1. The painter Johannes wrote his reminiscences that furnish the story in an old gabled house in Husum. An inscription over the door bore the date 1581. (2.

Storm changes the facts slightly and lets the story happen in the seventeenth century. The inscription on the picture becomes for his purpose: Culpa patris aquis submersus, drowned through the guilt of the father. He prepares the reader to accept the story as truth by carefully and faithfully giving an introduction that gradually leads up to the main

---

1.) Schütze, 219.

2.) Gertrude Storm, I., 203 ff.



body. The author himself visits the son of the present pastor and goes into the old church and through the pastorage, and describes with realistic clearness the various scenes. He sees the inscription C. P. A. S. and suggests the meaning for it that he afterwards learns is correct, so the story goes. The pastor, too, is presented to us as flesh and blood, a very vivid picture.

Then a few years later he discovers the manuscript and as he reads it, the story is unravelled by the narrative of the hero. In a few comprehensive strokes we see the rivalry between the young Baron Kurt von der Risch and Johannes, and the first parting scene between Johannes and Katharina points to the struggle that is to come into their lives. The picture that we get of Katharina's brother Wulf is almost naturalistic in the callousness and cruelty of his character. When Wulf sets his dogs on Johannes and forces him to take refuge in Katharina's room for safety, there follows a scene, the theme of which is most realistic, or even naturalistic, but its treatment is highly poetic. It is common reality less the offensive details, from which refining none of the force and vigor, nor the reality, is lost. Storm has here handled a very difficult scene in an artistic manner and still has succeeded well in preserving the naturalness and life of the incident.

In the closing scenes, after years of wandering, Johannes finally finds Katharina again, but when it is too late. The pastor has given her child an honorable name. But their old love and life-long suffering are renewed; the tragedy of their



lives is quite realistically presented. When the child Johannes is drowned, Katharina breaks down and tells her husband all, but his sternness, yet justice and kindness, somewhat soften the awfulness of the tragedy and the lyric element becomes strong again.

In this story the problem is one of strong realism, and many scenes are realistic, yet, with all this, the lyric and romantic elements are present. Although the doctrine of heredity plays no part here, it is but a step to the stories that do have this as a factor in the problem.

In the scene in Katharina's chamber Johannes expresses the wish that Wulf were not there to interfere with him and Katharina; he is not a nobleman and cannot woo her. The explanation for the whole tragedy lies in her answer:

"No nobleman, Johannes? - I thought  
you were! But - oh, no! Your father was  
only the friend of mine - that means noth-  
ing to the world!" (1.

The real cause of the tragedy is, therefore, seen to be the fact that Johannes and Katharina are of different classes, and they succumb to fate because they cannot overcome this barrier set up by the custom of man.

The situation in "Waldwinkel" (1874) is in itself highly



fantastic, but the problem, which is based on fact, is realistic. Storm says that the material was easily worked out of reality, but that the description of nature had to be stronger here than ordinarily, because only by that means could the seclusion from mankind and the loss, as it were, in the loneliness of nature be represented. (1. The same romantic element in situation is present in "Späte Rosen." In contrast to the stronger romantic elements of Waldwinkel, stand the comparatively unimportant characters of the hotel keeper, the inspector, and Krämer, and the drinking scene in the hotel cafe. The problem, which is two-fold, shows the development of love in the young, friendless girl for her older guardian and the effect of the knowledge of this on the man. For a brief space a happy outcome is promised, but the age of the man and his growing physical incapacity, together with the influence emanating from the nearby castle, suffice to open the eyes of the girl and, as Storm always intends, we are made to feel that the result could not have been otherwise.



IV

NOVELS OF 1877 TO 1888

Storm writes to Keller, February 27, 1878, that "Carsten Curator" (1877) was written in depressed spirits and in a consciously false direction. It had so happened that not the chief figure, but the "figura movens" was endowed with an ugly reality instead of poetic form, and the whole had thereby become, indeed, more painful than tragic. He realized this but lacked the power and cheerfulness to make himself master over the material. (1.

Keller replies to this, November 15, 1878, that "Carsten Curator" was indeed beautiful, intelligible, and very complete. If the theme of the subjection of plain civic consciousness and modesty to the demonic principle of physical beauty was to be maintained, then the honest Curator was not to be arrived at in any other way. (2.

Köster in his notes to the letters says that one may as well understand by "figura movens" Heinrich as Makler Jaspers. (3. It seems probable, however, that this would more properly refer to the light-minded, weak-charactered Heinrich, the heir to his mother's faults.

---

1.) Köster, 26.

2.) Ibid, 49.

3.) Ibid, 251.



The character of Carsten is made clear by contrast to that of Juliane. Even immediately after her father's death, she surprises Carsten by her light-hearted dismissal of all business cares with the boast that she worries about nothing. But Juliane in person is of little importance to the story, and with his characteristic power for selecting only the important details, Storm disposes of her with a concise picture of her married life, how the serious Carsten is often seen at various social functions - only for the sake of his wife's presence - , and Juliane's death at child-birth.

Swiftly the action moves and the traits of the mother become apparent in the son. He does not seem to be much impressed by his dismissal from his position when he loses his employer's money at play, and he accepts aid from his father as a matter of course. The meddling, improper interest of Jaspers is a living factor in the psychological effects of the son's action on Carsten.

Very real is the scene where Carsten goes to meet Heinrich, who has promised to return home from Hamburg for Christmas. Jaspers also is there and tries to enter into conversation with Carsten, but the latter wards him off.

"'I know all your stories, Jaspers,'  
retorted Carsten impatiently, 'but then  
if you will know it, I wish to receive my  
son alone; I do not need your presence.'

"Mr. Jaspers' imperturbable reply



was drowned out by the crash of a whip and  
the blaring sound of a post horn ----- ." (1.

This passage illustrates well Storm's method. The speech of Carsten is vibrant with power and suppressed emotions. It is important, very important, for the light that it sheds upon these emotions, but any answer that Jaspers might make would be of little value. Consequently Storm has employed the above scheme for dispensing with the unnecessary.

Then as the post carriages arrive, the old man stands back in the shadows, alone with his emotions, asking no one whether Heinrich has come. Finally the last carriage comes to a halt, but it like the rest is empty. Silently and grimly Carsten returns home. No word of complaint comes from him, but his severe disappointment and grief cannot be concealed.

After the marriage of Heinrich and Anna, Carsten goes every day to visit them, and as he passes along the footpath by the sleuce, behind the gardens and secluded, what a picture we see! Often the old man stops and looks out across the meadows toward the waters of the sea that, though now shut back, will in winter rise above the sleuce and spread desolatingly over the land. What are the tumults that swell under his breast?

Soon the waters of the stream rise over Heinrich's body, and the old man, whose mind is affected by this awful tragedy, has only the young Heinrich and Anna left. But Anna is true and faithful and courageous to the last - one of Storm's finest



women characters - and the boy seems to have inherited his mother's qualities, but with his grandfather's eyes, the mother claims.

In this story we see clearly for the first time the doctrine of heredity playing an important part in Storm's writings. The unfortunate Carsten, who is a respected and righteous man of the better middle class, a man approaching middle age, becomes infatuated with a light-minded and shallow young girl with no character but of great physical beauty. Thus we see the problem of the novel, as indicated by Keller, under which Carsten's better self succumbs and his hopes and chief interests in life prove vain.

Paul Schütze calls "Der Herr *Etatsrat*" (1880-1), at the beginning of the Hademarschen period, "the harshest and most gruesome of Storm's works" and says that this figure with most of its individual characteristics was taken from actual life.(1.

In the introduction to the main body of the story, which is told by the author to a friend as a recollection from his youth, Storm gives us a clear, concise and yet comprehensive picture of the councilor of state in all his ugliness of nature and figure and in the grotesqueness of the character. His manner of spending his summer evenings with his music and drinking, and this followed by a laborious and unsteady process of completely undressing himself without caring whether he is observed from the outside, the fright and shame of the maids on occasions when the servants are brought into the room by

1.) Schütze, 257ff.



the noise of his drunken attempts to rise from the floor when he has fallen - all this is presented quite clearly and yet with no unnecessary elaboration of the common elements.

In opposition to the harshness and commonness exhibited in the character of their father, we see the fond relations between Archimedes and Sophie. A tender little scene that stands out as very real and true to nature is the one in which the gentle, submissive Sophie invites the narrator's sister to her home. But what a gruesome end there is to her little party, and how natural is Margrethe's fear and horror of the drunken councilor as he breaks up his daughter's one entertainment! Storm gains for the reality of this scene by letting us see what happens through the eyes of the girl rather than presenting it to us directly.

The departure of Archimedes and the students and the brief description of nature is another realistic touch that lacks the harsher realism - if not naturalism - of most of the story. But soon Archimedes' realization of the tragic position of his sister in their home brings us back to the lower plane again.

Archimedes, who seems not to have inherited his father's ugly disposition but only his physical oddities, begins to break, however, after the councilor introduces him to drink, and at his final collapse the father is notified. The reply that comes is in keeping with his brutal, inhuman nature and it tends to make his character still more fully understood.



Instead of coming to see his son, he simply sends a paltry sum of money for his material provision with a coarse command that the doctor be dismissed.

Sophie's fate is even worse than that of her brother, for she is betrayed by her father's secretary and dies in shame. The wretchedness of her life is vividly shown, as well as the continued inhumanity of the councilor. Throughout the story the treacherous cunning of Käfer is quite fully presented, but in a few subtle and suggestive lines.

"Hans und Heinz Kirch" (1881-2) is another story that was suggested by actual happenings in Heiligenhafen. A man was anxiously awaiting<sup>a</sup> a long-expected letter from his son, but when it came unstamped, he refused to accept it. From this fact and the attendant circumstances, Storm has taken the basis for his story with only a few modifications necessary to the demands of his art. (1. The scenes of the action also are pretty faithfully drawn from nature. (2.

The character drawing here is convincing and complete. Hans Kirch, the industrious, stern, and ambitious sailor, captain and shipowner is pictured for us with all his cruel selfishness and obstinacy. And the young Heinz growing up under rigorous home life soon shows the same determination and stubbornness of character as his father. The escapade of the boy as he climbs up into the rigging of the ship, when his

---

1.) Gertrude Storm, II., 216.

2.) Schütze, 262.



father has taken him on a voyage at only six years of age, is well described. In a few brief strokes we see the essential things in his school life and his relations to other boys.

The scene in which Heinz waits to meet Wieb, their boat-ride at night, and the ill reception that he receives at the hands of his father on returning home late, are convincing. The father's wrath on discovering Heinz' interest in the sailor's daughter Wieb also has a strong presentation.

Powerful is the description of Hans' feelings when he receives the unstamped letter from Heinz. He has staked high ambitions on the boy's future and now he sees that he promises to be a failure, according to his way of estimating success and failure.

"Hans Adam laughed grimly to himself.

- He had not even had the postage! And he, he was to inherit the seat in the municipal council that had proven too high for him, his father!

"Hans sat dumb and motionless at his desk but thoughts were raging through his brain. His ships, his warehouse, everything that he had won at so great a price in all the years, rose before him and summed up as of its own power the magnificence of his work. And that, all that, was to go to this ----- He did not think the end of the sentence;



his head burned, his ears roared. 'Scoundrel,' he cried suddenly, 'then you shall not enter your father's house!'" (1.

This short passage shows with perfect clearness the proud, haughty, yet false and angry spirit of the ambitious man. In opposition to this stands the scene between Wieb and the postman.

But with all the gruffness and harshness of Hans' nature, he still shows a longing for his son - love is not dead in his heart. He goes down by the sea and watches the ships come in, "but no, miracles no longer happen; and why should Heinz be on that ship? - And Hans Kirch shook himself and wrathfully started home." (2.

When Hans, on learning that Heinz is in Hamburg, goes and brings him home, we are in various ways made to feel the long absence and wanderings of the boy - now a boy no longer. The English and Spanish phrases thrown into his speech heighten the effect. He is now a rough, common sailor and shows but a passing interest in his old environs. Only in the scene down in the harbor district of the sailors at their glasses, when Heinz sees Wieb serving them and calls to her in the old way, does a flash of his former self appear.

Through all of this Hans' mastery over his natural love

---

1.) Storm, VI., 27.

2.) Ibid, VI., 34.



for his son is shown. He refuses to go to church and see Heinz sit down where the common sailors must sit - his pride is too great for that. This emphasizes the problem that Storm handles in this novel - the results of false ambitions on the part of a father and his mistreatment of his son, due to the failure to understand his nature. Grimly the stern old man sits at his desk and calculates the amount of the inheritance due Heinz; and the strength of his emotions is made clearer by the romantic element of the mysterious voice that calls out his name. Still later, when Heinz has gone away for the last time, a similar incident shows the awful tragedy of Hans' life, that is, when the equinoctial storm is raging and he sees the vision of a ship with broken masts tossed about at sea.

has  
Thus Storm/here united to advantage the realistic and the romantic, as he so often unites also the realistic and the lyric. His use of the storm here illustrates well his practice of giving a symbolic importance to nature and its manifestations. The raging tempest outside intensifies the reality of the inner emotions.

Finally, at the close, we see the spirit of the old man broken. Too late does he realize the tragedy of his life and his cruelty in banishing his son. But again the lyric element in Storm rises and with subtle mastery the closing scenes are softened by a mood of serenity.

In a letter to Keller of November 27, 1882, Storm says in part:



"A sickness of the soul gives the motive to guilt, and this guilt, not the sickness and its healing, which would be contrary to my feelings and improper to the writing, furnishes the organizing center. - If you say, however, that you do not love the hard hearts that harrass their sons, still I think that such an underlying principle conflict of human nature may not be withheld from fiction; only, one must put some of the rough strength or, as it is otherwise more rightly expressed, some of the father, in the son; it seems to me here as everywhere to come to the question, Can one do this? from which it naturally ought not to be said that I could. For the rest, I have had the father before my eyes as the chief figure; he sins and repents." (1.

Another of the chronicle novels, "Zur Chronik von Grieshuus" (1883-4), found the germ of its origin in the early remembrances of the author. Legend, fact, and superstition unite to give Storm the main points in the account of the extinction of an old line of nobility. No little of the romantic



element has been retained, but along with it we see the grim realism of the tragic problem - the last struggles of a dying nobility and the envy and dissension between brothers, which ultimately results in fratricide.

Very early in the story, the scene that culminates in the punishment of Hans Christoph shows the quickness of the younger nobleman, Hinrich, to wrath and sheds light on his character that does much toward preparing the reader for the pending tragedy. Later, his account of his having killed the dog Tiras and the effect of this act upon his mind point to the same thing.

The hot-headed young Hinrich, quick to anger and quick to repent of it, lives before us.

The strife between the brothers, after the reading of the father's will, is briefly but well indicated. The elder brother's attempt to maintain the honor of the family by causing a break in the relations between Hinrich and Bärbe powerfully brings out Hinrich's wrath and serves only to strengthen his determination to have <sup>his</sup> rights. Even the death struggle between the brothers, though it occurs at night out on the lonely heath and is only reported by the maid, has a grim reality in all its weirdness. The awfulness of the problem makes it impressive. The maid heard loud and angry voices but understood only the words of Hinrich:

"My life! my life! She is dying; I  
will have your life for hers!" (1.



In the second book of "Grieshuus" the story is made still more natural by its being told by the pastor, who is an eye-witness of all that transpires. The colonel, the young Rolf, and the old game warden - Hinrich in disguise - stand out before us through the words of the narrator as living and moving beings. And the love of the old man for Rolf and his care of the boy are bright touches against the dark background of Hinrich's early life.

The brief descriptions of the incursions of the Polacks and the Swedes show the influence of history on Storm and give to his work a setting that makes its connection with the present seem closer and more vital. The night in which the closing tragedy occurs is forcibly described, and yet through this scene runs a fine lyric element that renders the tragedy less horrible to contemplate, but still it is no less a tragedy. There is something of the romantic in the situation where the old man asks the prayers of the pastor and recalls the curse of Cain as he goes out to warn his grandson but meets his own death near the spot where the fratricide was committed; and yet it impresses us as being fraught with the seriousness of life.

The problem here is one of vital, human interest. The passing away of the old family is a theme that is quite true to actual conditions, while the horrible tragedy of the fratricide and the consequent circumstances are life in its harder, harsher manifestations.

One of Storm's most powerful tragedies is "Ein Bekenntnis"



(1887), in which a psychologic and moral problem is the central theme. The problem is similar to that of Paul Heyse's "Auf Tod und Leben" but it is not quite the same motive and Storm is here independent of Heyse. In a letter to Keller, Storm says that he had written Heyse that his theme was, How would one come to the point where he would kill his most dearly beloved, and, after it had occurred, what would happen to him? For one thing, he continues, besides having to bear the blame for the deed, he would have to make a disavowal of any new love. (1. With this theme in mind Storm has given us the story.

From the first scene, where the author goes out into the hot, dusty streets and then into the park, to the close, "Ein Bekenntnis" is represented in such plastic form that we are ready to believe that we are actually witnessing that which is described. The doctor, who is an old university friend of the writer, is introduced as he sits motionless and morose in the park and at once we are somewhat prepared for his tragic story. The meeting between the two friends, their conversation, and the preparations of Franz Jebe to tell his story have the power to impress one strongly. The fact that the main narrative is a confessional and that it is related by the chief actor himself adds whatever else might be necessary to its appearance of truth. Storm has here made such good use of this favorite method of his that we are almost ready to accept as fact even the vision of the doctor, which works so romantic and mysterious



an influence on the lives of himself and the girl that becomes his wife.

The narrator begins by picturing a stormy, sleepless night; thus we see here again the symbolic meaning that Storm gives to nature, for the doctor's life is foreshadowed by the storm.

As the doctor relates in the home of his friends his experiences with one of his patients, Elsi is overcome by it and faints, and here the causes that lead up to the problem of the novel first appear. The happy married life of the doctor and his wife is simply yet impressively described, but a very vital and disturbing element is introduced in the delicate sensitiveness of the wife. The scene in which Jebe discovers her steeped in thought and in a dream-like condition is portentous. It is described as follows:

"Unconsciously I took my way thither, not suspecting what a strange sight awaited me. As I entered, I saw Elsi standing in the middle of the room, but she seemed not to have observed me; and now I noticed that she stood as motionless as a picture, her left hand hanging down, her right held tightly against her breast as if she were oppressed." (1.

Thus the scenes run on to the end. They give expression to the vague, romantic influence of the visions upon each, but the effect of this linking of the dream-characters with life



is, as is always the case with Storm, to increase the natural power of the work.

Soon the doctor learns that his wife is ill and he is forced to reveal to her the nature of her illness. Now the awful problem begins to work actively. Elsi's suffering, Franz Jebé's tender care of her, and their great love are visibly expressed. Finally, the dying woman begs her husband to be merciful to her and end her suffering, and slowly this suggestion has its psychological effect. The sight of her great agony and the belief that her trouble is fatal and incurable master the doctor and in a dazed state he does the deed. The description of this shows his extreme emotions.

"Franz," cries the author, "Franz,  
you killed your wife!"

"He raised his hand: 'Be quiet!' he said; 'I do not wish to shun the word: I killed her. But then it did not terrify me; finally the suffering came to an end! I felt how the young head sank on my breast, how the pain subsided ---- .'"

and as she turns her face to him once more, he seems to see the face of the girl of his vision just as it was disappearing; the features of that woman and those of his wife are for him in this moment one. (1.



How powerfully he pictures the death scene and his nightly vigil with his dead, the wandering in the garden, and the incident where the "poor white cat" rubbed against his feet and mewed complainingly up at him! This last touch does much to make the fearful scene still more impressive, and yet there is something weird in the thought that the cat missed the dead woman and was looking for her.

Another fact in the story that increases the strength of the tragedy is the doctor's discovery that his wife's disease was not necessarily incurable, as he had thought it was; and the care of the woman, whom the doctor treats for the same trouble and whose life he saves by an operation, gives an occasion for us to see the workings of the man's mind and his terrible punishment and suffering.

"'It is the sacredness of life,' he said. 'Life is the flame that lights up over all, in which the world takes its origin and in which it falls; no human being, no man of science, shall stretch out his hand after this mystery, if he does it only in the service of death, for it will become impious like the hand of a murderer!'" (1.

From this short speech the man's own judgement of his act is revealed, as well as what he considers the moral judgement of



God and man.

According to Storm's principles of the novel, nothing of minor importance shall receive more than slight attention, and how well he has conformed to his principle in "Ein Bekenntnis!" This is admirably illustrated in the last pages of the story. Instead of narrating the experiences of the doctor throughout many years, the author simply introduces a letter that the former wrote shortly before his death, and this letter tells of the struggles of the man in the lonesomeness of East Africa to hold out honorably to the end - for the thought of suicide comes to him -, and to pay for his awful deed of mercy.

Storm's last story, which is his most pretentious novel, "Der Schimmelreiter" (1887-8), was considered by Gertrude Storm to occupy the highest point reached in his narratives and was much valued by other critics. (1. It is in no small degree romantic and yet realistic in character-drawing and in the chief elements of the action. This story is a combination of the early reminiscences of Storm and a legend current in his country. (2. Superstition plays one of the chief roles and to it may be traced in large measure the cause of the tragedy.

The narrator here is the little old schoolmaster, of whom we are given a clear, concise picture, and as he speaks the story passes in review before us as if we were eye-witnesses. We are prepared to receive it by the author's experiences in

---

1.) Gertrude Storm, II., 210. Cf. also Schütze, 271, 276.

2.) Schütze, 273.



the storm before he reaches the hotel.

The young Hauke Haien, with all his energy and zeal for knowledge, becomes a living character for us. We see him pouring over his Dutch Grammar and his Euclid, which has its purpose in the scheme of education for the work he is to do, and we observe his life out on the dikes with the storms and the sea-gulls - which do not distract his thoughts, however. Soon he becomes the servant of the dike-grave, but, in fact, it is he that does the work and is the ruling force.

The rivalry between Hauke and Ole Peters, the dike-grave's foreman, which is to cause Peters to harrass Hauke in every way possible, appears in the game and in the dance. The boy's grief at the loss of his father and the interest and sympathy of Elke have a strong presentation. Throughout the novel, the machinations of Ole Peters and the superstition that holds the people are clearly shown.

The construction of the new dike is a long, hard fight for the young dike-grave and it makes severe demands upon his time. The scene where the men working on the dike all want to quit but are forced to continue by the stronger will and sternness of Hauke shows the character of the man and his fighting qualities. Also the sadness that comes into the lives of Hauke and Elke at the weakness of their child's mind finds realistic expression, as do the pathetic joys of the child and the love that springs up between it and the old Trin Jans - one of the most original characters of the novel.



Even the nightly rides of Hauke Haien on his white horse over the dikes in the storms exhibit a striking treatment, regardless of the superstitions that are connected with that in the minds of the people. And the awful strength of the last scenes, in which Hauke sees his wife and child swallowed up by the surging seas and in which he himself and his steed also go under the raging torrent, are among the most powerfully tragic that Storm has produced.

From an experience in his capacity of judge, Storm takes the material for "Draussen im Heidedorf" (1871), which shows a problem of the sternest nature. (1. A young man has a passionate longing for a wild, alluring girl of Slavish descent, but because of the financial wreck of his family, he is forced to marry a woman that is ten years his senior and for whom he has no affection. The girl goes away for a time, but later returns to the village, when the old love masters the husband and his life, which he ruins for her sake, finally ends in suicide.

The opening scenes serve merely to show the fiery nature of Margreth and the unbridled love that she arouses in Hinrich Fehse. The signing of the marriage contract between Hinrich and his future bride is important. She shows the effects of a life of toil and her face is without charm, while Hinrich goes through with the formality in a dazed condition.

The abject mastery that passion has over Hinrich is made



clear from the sale of his once beautiful horses in order to get money to lavish upon Margreth. As the writer passes over the heath and along the "wild moor" on his way to Heidedorf, a changing landscape meets his view, the description of which prepares the reader for the scenes in the village. He recalls the legend of the white elf that, though it resembles a white thread, slips into the house and at night places itself upon the mouth of a sleeper, where it swells to a monster and sucks out the soul of its victim. The narrative of this legend has a strong influence on the tone of the entire story.

The vivid incident from the early life of Hinrich where he resents Hans Ottens' slighting remarks about him and Margreth and the result that is so humiliating to him brings out the fickleness of the girl and his own jealousy.

The mother's picture of Hinrich's peaceful married life stands in striking contrast to that of his awful emotions as given by Margreth before the judge, especially that of the time when his wife is near death. He almost expresses the hope that she may die! Later, relates the girl, the storm is raging as Hinrich comes to see her with gold and begs her to flee with him; but she refuses and he suspects her of infidelity to him, even as he forgets his wife, and in a wild despair he throws his money into the well and rushes away in the darkness.

This time, however, he returns home. The mother's account of that night, disconnected as it is, with her uncertain ideas about the face at the window and Hinrich's terror and his



disappearance into the raging elements, is very powerful. The awful scene reaches the climax with the coming of Hinrich's dog and the wagon bearing its master's corpse.

Very little action is seen in the story. Instead, we have the accounts of the different characters as to what has happened, but their strong emotions endow it all with life. The situation is black and horrible, with hardly a glimmer of hope. Margreth goes to a big city and is swallowed up in its flood of humanity; Hinrich's mother and wife remain, but their lives are broken and barren. The only possible relief is to be found in the future of the child and this is left to the mind of the reader.

There are still other stories of Storm that merit attention for their realism, but they can only be briefly mentioned here. In "Schweigen" (1882-3) we meet with a strong psychologic problem; the sickness of Rudolph and his silence about it are very effectively presented. "John Riew" (1884-5) has a vital problem of a double nature: the guilt of the old captain in forcing Anna to partake of his drinks and the girl's inherited tendency to drink. "Ein Fest auf Haderslevhuus" (1885) shows gradations from the lyric and fantastic to the almost naturalistic. The events from the fourteenth century, the scenes from the plague, and nature are given concise representation, while the character of the young widow approaches very nearly to naturalism in the few delineations that are given. "Bötjer Basch" (1885-6) and "Ein Doppelgänger" (1886) show a deep



understanding of the people. The first is a tragedy of a hand-worker of the class that is dying out, while the latter depicts the hard conditions of a man that has once gone wrong and served a term in prison. The tragedy of his life, pushed to the final culmination by the false moral standards of the day and his own outbreaks of passion, are the problem.



## CONCLUSION

We have seen from chapter two that Storm's earlier stories are in general more romantic than the later works and that here the lyric strain is more readily discernable, but that realistic scenes and realistic elements of theme or treatment are usually present. As we come to the novels discussed in chapter three, we meet with a stronger realism. The problem is more serious, more vitally connected with <sup>the</sup> life of the present; but still we cannot fail to note the lyric and romantic influences, which even the tragedies of the common problems of life treated in chapter four are by no means free from. Very often the romantic touches - as, in "Carsten Curator," Carsten's vision of the storm at sea, the apparition in "Hans und Heinz Kirch" - render the scenes more convincing, more life-like, and the motives stronger and more real for us.

But the role that superstition plays, for example, in "Der Schimmelreiter," rather tends to increase the appearance of life. From the mere fact that this a favorite theme of the romanticists, it does not necessarily follow that it is denied to the realist, if properly handled. For superstition was an actuality in the life of the people that Storm knew. However separated from life it may seem to us, it did play an active part in shaping the thoughts and beliefs of his contemporary



world. He accepts it for what it is worth and turns it to a dramatic purpose. We feel that Storm himself condemns the common forms of superstition, as in "Im Brauerhause" (1878-9), where he certainly ridicules it, and in "Der Schimmelreiter," where it is so large a cause of the tragedy, but he could not have ignored the influence that superstition exerted and yet have given true pictures of the conditions of his day.

His descriptions of nature, the lonely heath, the wild sea, the forest, the gardens, and the village scenes, are drawn with a characteristic vigor and a respect for truth, yet always by the hand of the artist. They are given not simply for their beauty or innate power, but for their influence on the moods of the characters and for the purpose of bringing out better the tone of the story. Frequently nature is symbolized, as, for example, the oft recurring use of the storm, which is to indicate and intensify the inner struggle. Symbolism is employed to prepare the reader for what is to follow, as in the description of the heath in "Draussen im Heidedorf." Its purpose is to make us feel the inevitableness of the dénouement. At times Storm gives us exquisite little scenes in the solitude of the heath in which we feel that there is a mysterious relationship between nature and man, but in the main his objectivity and definite coloring give his nature-pictures a life-like tone that the work of the strictly romantic writers does not have.

In a few instances animals come into the scene and by their actions aid in the development and portrayal of the inner



problem.

Although there are frequent touches of strong realism in his treatment of love, it is never allowed to descend to a low level but is kept on an elevated plane.

Paul Besson, in an article on Storm in the "Revue Germanique," Paris, 1906, says that "Storm is more realistic than many of those who haughtily claim the name. We do not know whether he has ever read Zola, but - however paradoxical this may appear - there are at times certain indefinable relationships between Storm and Zola." We have already shown that Storm is realistic and that there are certain elements in his works that approach naturalism. A few characters are almost naturalistic in their brutality and cold reasoning, as "Der Herr Statsrat" and the widow in "Ein Fest auf Haderslevhuus," but they stand out as exceptions. Primarily, Storm is a poetic realist. His scenes and characters are drawn largely from life, but this material is so arranged and combined as to meet the demands of his art. We have seen how his works pass through a long process of development. In the early stories are faint outlines, uncertain mood-pictures, and veiled suggestions, but these give way in the later ones to sharp character-drawing, fierce passions, and grim struggles that end in tragedy and death. We may characterize briefly Storm's realistic development by recalling his own remarks concerning the novel made in 1881, where the following occurs:

"The novel, as it has developed in recent



years, especially in the last decades, and as it now presents itself in a few works in more or less complete execution, adapts itself for the reception also of the most important content, and it will only depend on the writer to produce in this form as well the highest of poetry. It is no longer as formerly 'the concise presentation of an event arresting the interest through its unusualness and offering a startling crisis' ----; the novel of to-day is the sister of the drama and the strictest form of prose. Like the drama it handles the deepest problems of human life; like it it demands for its completeness a central conflict from which the whole organizes itself, and, in addition to this, the most fixed form and the separation of everything that is unimportant; it not only permits, but it also makes the highest demands upon, art." (1.



## BIBLIOGRAPHY

Besson, Paul - *Un poète de la vie intime. Les romans et nouvelles de Théodore Storm.* (Revue Germanique, Année 2, Paris, 1906, Pages 291-315.).

Biese, Alfred - *Deutsche Literaturgeschichte*, III., 6 Ausg., München, 1913.

Eichentopf, Hans - *Theodor Storms Erzählungskunst in ihrer Entwicklung*, Dissertation, Marburg, 1908.

Köster, Albert - *Der Briefwechsel zwischen Theodor Storm und Gottfried Keller*, 2 Aufl., Berlin, 1904.

Kraus, Eberhard - *Romantik u. Naturalismus*, Mitau, 1891.

Kummer, Friedrich - *Deutsche Literaturgeschichte des neunzehnten Jahrhunderts*, Dresden, 1909.

Ludwig, Otto - *Studien und kritische Schriften*, Leipzig, 1891.

Matthias, Th. - *Theodor Storm als Novellist.* (Zeitschrift für den Deutschen Unterricht, Bd. 13, 1899, Leipzig, Pages 521 ff.).

Mielke, Hellmuth - *Der deutsche Roman des neunzehnten Jahrhunderts*, 4 Aufl., Dresden, 1912.

Reitz, Walter - *Die Landschaft in Theodor Storms Novellen*, Dissertation, Bern, 1913.

Schaab, A. - *Der Novellist als Psychologe. Studie über Theodor Storm.* (Monatsblätter für Deutsche Literatur, Bd. 4, 1899, Leipzig, 1910, Pages 37 ff.).



Schütze, Paul, und Edmund Lange - Theodor Storm. Sein Leben und seine Dichtung, 3 Aufl., Berlin, 1911.

Stern, Adolf - Studien zur Literatur der Gegenwart, 3 Aufl., Dresden und Leipzig, 1905.

Storm, Gertrude - Theodor Storm. Ein Bild seines Lebens, 2 Aufl., Berlin, 1912.

Storm, Theodor - Sämmtliche Werke, Bände 1-8, 9 Aufl., Braunschweig, 1903; Bd. 9, Braunschweig und Berlin, 1913.

Wedde, Johannes - Theodor Storm. Einige Züge zu seinem Bilde, Hamburg, 1888.





UNIVERSITY OF ILLINOIS-URBANA



3 0112 086831218